ially mentioned.

346 Of the monastery, which was begun in 1667, only the facade was completed by 1681. After that it took more than 30 years before the building was completed. This monastery[1] too, has suffered greatly in the course of time, primarily through its transfer to a Russian /159/ monastic order which took place in 1840 (it was founded as a Camaldulian monastery). The Russian order occupied it until the first World War and throughout this war itself. In 1920 it was turned over to nuns from Chicago, of the Congregation of Saint Kazimir, and since then has been renovated as much as circumstances permitted.

[192]

Within the scope of this work it is impossible to include also the Catholic church buildings in the provinces in the presentation of Lithuanian baroque architecture, especially since all preliminary work is lacking. In the countryside, too, the baroque--in contrast to the Gothic--has had a decisive effect, as numerous splendid church buildings prove. Here only the beautiful monastery of Tytuvēnai may be mentioned. Thus the baroque gained a special home in Lithuania, where it should be evaluated not only as an expression of the power of Roman Catholicism, but also as a manifestation of a special mental attitude of its inhabitants. Even the primitive forms of the wooden village church, as was pointed out in another place, did not remain free of its influence.

[195]

Protestant church construction left behind only a few traces in Lithuania. As Dr. Purickis notes, at the time of their greatest influence in Lithuania, the Protestants had many adherents but very few open followers, and possessed in the sixteenth century neither a clergy nor their own places of worship. Later they sometimes took over Catholic churches. (18) The first churches of the Pro-

[113]

18. Cf. Purickis, "Die Glaubensspaltung in Litauen im 16. Jahrhundert bis zue Ankunft der Jesuiten im Jahre 1569," (dissertation) in the periodical Litauen, 1917, Vol. II,

1 [Monastery of Pažaišis, near Kaunas--Analyst]